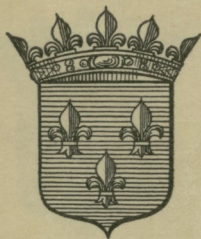


**CATALOGUE OF  
AN EXHIBITION OF  
ENGRAVED PORTRAITS  
By  
ROBERT NANTEUIL  
(1630-1678)**

*With an Introduction by*  
**DAVID KEPPEL**



**FREDERICK KEPPEL & Co  
4 EAST 39TH ST  
NEW YORK**

**OCTOBER 14 TO NOVEMBER 2 1908**



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CATALOGUE OF  
AN EXHIBITION OF  
FURNITURE  
BY  
ROBERT HARTMAN  
(1900-1901)

NEW YORK  
DAVID HARTMAN

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Nanteuil



## INTRODUCTION

**T**HE period of Louis XIV was peculiarly fortunate in possessing the greatest portrait engraver that ever lived, Robert Nanteuil. He has perpetuated for us the likenesses of many of the famous men of that great epoch. He was patronized by the king himself as well as by Richelieu and Mazarin, and by the men who assisted them in their work of establishing a strong central government as opposed to the conflicting and usually petty and selfish aims of the hereditary nobles. An occasional one of his sitters, such as "Monsieur" or the Duc d'Espernon, may be found who were identified with what may be termed the reactionary party, but as a rule the men whom he portrayed are associated with the greater policy of France.

The supreme council, which Louis XIII established by his will as a check upon the power of the regent, Anne of Austria, was composed of the following men: Gaston, Duc d'Orléans ("Monsieur"), the Prince of Condé, Mazarin, the Chancellor Seguier, Le Bouthillier and his son Chavigny. The portraits of all of these men were engraved by Nanteuil. As a class they are admirably described by Perkins, when he says that the nobles disliked campaigning in winter because, although they were not afraid of bullets, they were greatly afraid of mud.

Nanteuil's method throughout was remarkable for great simplicity and straightforwardness. He had a wonderful technical mastery, and was capable of performing the most astounding *tours de force*, but he rarely did so, except in so unobtrusive a manner as to be scarcely noticeable.

His earliest dated plates, about 1650, show strongly the influence of Claude Mellan. In general they are very quiet in tone, being practically without any deep shadows. The influence of Mellan is to be seen in the fact that the faces are almost entirely shaded with parallel lines, practically no cross hatching being used. The portraits of *Bernard de Foix* and *Le Bouthillier* are examples of this manner. A little later, about the year 1654, his style changed, apparently under the influence of Morin. The general tone of the prints is still quiet, but a change may be noticed in the circumstance that the faces are partly shaded with very short little burin strokes, which was an approach to the stipple method of Morin. The portrait of *Dominique de Ligny* is typical of this stage. The famous portrait of *Nicolas Fouquet* would also seem technically to belong to this period, although it bears the date of 1661. It was probably simply a reversion to his earlier manner. From this period forward Nanteuil seems to have obtained more and more depth in his shadows, and to have used in the treatment of the faces a mixture of lines with light and very short burin strokes. The master's style steadily became broader and bolder and reached perhaps its culmination about the year 1658 to 1660. The year 1658 is marked by the wonderful portraits of *Cambout*, *Basile Fouquet*, and *Jean Loret*. In these the treatment is very broad and masterly, more so, perhaps, than at any other period.



More delicacy was obtained about the year 1661, as may be seen by portraits of *La Mothe le Vayer*, *François Mallier de Hous-say*, *Jean-Baptiste Colbert*, and *Charles de la Porte*. The portrait of *Nicolas Fouquet* also would seem to belong to this period by the vividly expressive character of the face, though, as we have already said, it seems to have a considerable resemblance technically to his earlier manner. The same delicacy, without loss of depth, is observable in the portrait of *Novion* (1664). The great portrait of Louis XIV, engraved in 1666, shows Nanteuil's style practically in its perfection, and it is difficult to say whether the finest portraits of this period surpass those of the period of the *Basile Fouquet* or not. This same quality already noticed in the portraits of *Charles de la Porte* and *Novion* may also be seen in the splendid large head of *Jean-Baptiste Colbert* (1668).

Perhaps the most famous of all Nanteuil's portraits is that of *Pompone de Bellièvre*, after the painting by Le Brun, but so high an authority as Mr. Atherton Curtis agrees with other expert judges that several portraits which were designed as well as engraved by Nanteuil are superior in quality to any which the master engraved from portraits painted by other hands.

DAVID KEPPEL.

New York, October 14, 1908.





## CATALOGUE

### 1 Bernard de Foix de la Valette, Duc d'Espèrnon. (Robert-Dumesnil No. 91)

Dated 1650.

Second state, before the lettering around the border, but with the date 1650.

Engraved by Nanteuil from his own design.

"This man was the son of the Duc d'Espèrnon, who was seated in the carriage with Henry IV at the time when the king was assassinated. The Duc was suspected of complicity in the plot, but this never was proved. Both the elder and the younger Espèrnon were extremely haughty and arrogant men. Their possessions in Guienne were of an almost royal character and they governed them practically independent of the royal authority. Both were associated with the reactionary party."

J. B. Perkins, *France under Richelieu and Mazarin.*

### 2 Léon Le Bouthillier, Comte de Chavigny. (Robert-Dumesnil No. 66)

Undated.

Only state.

From the painting by Philippe de Champaigne.

He was the son of Claude Le Bouthillier, the superintendent of finances, and, like his father, was a member of the council. On June 5, 1643, Claude Le Bouthillier was removed from office to make way for Bailleul and the Count of Avaux, and Léon Le Bouthillier, refusing to remain in the council after his father's fall, resigned his secretaryship of state, which was given to Henri de Loménie de Brienne.

"Chavigny tendered his resignation as Secretary of State, hoping perhaps it would be refused, but Mazarin was weary of hearing that Chavigny was the author of his fortunes. The resignation was gladly accepted by the Queen and the place was given to the Count of Brienne, a man of long experience in its duties."

J. B. Perkins, *France under Richelieu and Mazarin.*

"The retirement" (of the Queen and the young Louis XIV) "to Ruel was soon followed by the overthrow of Châteauneuf and Chavigny, two men whom Mazarin believed had done much in urging the parliament to its present position" (the

rebellion of the Fronde). "Châteauneuf had long been regarded as a person of such great ability that even Mazarin had once feared him as a rival for Anne's favor. . . . Chavigny was a still more dangerous enemy (to Mazarin). Introduced into office by his father, Chavigny, when still very young, had gained the good will and confidence of Richelieu and this he had preserved until the Cardinal's death. He had hoped for equal favor with Mazarin, whom he regarded as greatly indebted to him for help at the beginning of his career, but Mazarin recognized no benefactor save Richelieu, and the Queen had gratified her spite by dismissing Chavigny from office.

Though still a young man, Chavigny had such experience in the administration and such knowledge of all the secrets of state, that, if disgraced, he could not, with impunity, be left in freedom. Châteauneuf was, accordingly, ordered to retire fifty leagues from Paris, but Chavigny was thrown into close confinement at Vincennes."

J. B. Perkins, *France under Richelieu and Mazarin*.

### 3 **Henri de Guénégaud, Marquis de Plancy.**

(Robert-Dumesnil No. 106)

Undated.

First state, before the decoration of the order of the Holy Ghost, and before the change in the coat-of-arms.

From the painting by Philippe de Champaigne.

### 4 **Bochart-de-Saron, Chanoine de l'Église de Paris.**

(Robert-Dumesnil No. 42)

Undated.

Only state.

From Nanteuil's own design.

This portrait, engraved in 1651, according to Robert-Dumesnil, represents either François, who became bishop of Clermont, and died in 1715, or his younger brother, Louis Alphonse, who died in 1690.

### 5 **Frédéric-Maurice de la Tour d'Auvergne, Duc de Bouillon, Vicomte de Turenne.**

(Robert-Dumesnil No. 49)

Undated.

Third state, of five states, with one vertical stroke in the lower margin.

Born at Sedan, October 22, 1605. Died at Pontoise, August 22, 1652. He was the son of Henri de la Tour d'Auvergne, and the elder brother of the great Turenne. His fame as a general has been eclipsed by that of his younger brother Henri.

### 6 **François-Théodore de Nesmond.**

(Robert-Dumesnil No. 201)

Dated 1653.

Only state.

From Nanteuil's own design from life.

Président à mortier au Parlement de Paris, and father of François Nesmond, Bishop of Bayeux, who died in 1714, aged 89, after 53 years in his episcopate.



7 **Dominique de Ligny, Bishop of Meaux.**

(Robert-Dumesnil No. 144)

Dated 1654.

Only state.

From Nanteuil's own design from life.

When Nanteuil drew this portrait, Dominique de Ligny was Abbé de Saint Jean d'Amiens.

8 **François de Clermont-Tonnerre, Bishop of Noyon.**

(Robert-Dumesnil No. 68)

Dated 1655.

First state of three. Before the pastoral cross and before the title of the personage. "*Très-rare.*"

From Nanteuil's own design from life.

Clermont-Tonnerre was created a marshal of France, 1747, after having served in the war of 1701.

9 **The Same.**

Second state. With the pastoral cross, with the change in the coat-of-arms, but before the title of the personage.

From the collection of John Michael Rysbrack, and an unknown collection.

10 **Jean Chapelain.**

(Robert-Dumesnil No. 60)

Dated 1655.

Second state, of four states, before the additional locks of hair on the forehead.

From Nanteuil's own design from life.

Engraved for "*La Pucelle ou la France Delivrée,*" Paris, 1656.

Jean Chapelain, born at Paris, December 4, 1595. Died February 22, 1674. His mediocre poem *La Pucelle* brought him much more renown than the *Iliad* brought to Homer. Chapelain was a useful man to literature. It was he who corrected the first poems of Racine.

He was one of the first members of the French Academy, and was influential in determining the character of its labors. In the curious lists which have been preserved of the liberalities of Louis XIV, we find, among others, this entry: "To the Sieur Chapelain, the greatest French poet that has ever been, with the most solid judgment . . . 3,000 livres." In the same list Racine, "a French poet," receives 300 livres, and Pierre Corneille, "the greatest dramatic poet in the world," 2,000 livres.

11 **Jean-François Sarrasin.**

(Robert-Dumesnil No. 220)

Dated 1656.

First state, of four states, before the vertical stroke in the margin.

From Nanteuil's own design.

One of the most polished and ingenious writers of the seventeenth century in France. He was born at Hermanville, near Caen, in 1603, and died (it is said, of chagrin, at having been badly treated by the Prince of Conti) at Pezenas in 1654. He is chiefly remembered as a poet, but there are a number of works by him in prose and verse, of which the principal ones are: *Histoire du Siège de Dunkerque* (by Louis de Bourbon, Prince de Condé), *Pompe funèbre de Voiture*, *La Conspiration de Walstein*, and a volume entitled *Traité du nom et du Jeu des Échecs*. He was noted for his wit in any company.

## 12 Jules Mazarin.

(Robert-Dumesnil No. 175)

Undated.

First state, before the lettering around the border.  
After Van-Mol.

Born at Piscina, in the Abruzzi, July 14, 1602. He was descended from a noble Sicilian family, studied at a Jesuit college at Rome and at the University of Alcalá, and in 1622 entered the papal military service. He became a naturalized Frenchman in 1639, and in 1641 was made a cardinal by the Pope on the presentation of Louis XIII, although he had never taken anything but minor orders. He was appointed prime minister on the death of Richelieu in 1642, and was retained in office by the queen regent, Anne of Austria, after the death of Louis XIII, in 1643. He continued the foreign policy of Richelieu, which looked to the abatement of the power of the house of Austria by interfering in favor of the Protestants in the Thirty Years' War, and which resulted in complete success at the peace of Westphalia in 1648. At home, his policy of centralizing all administrative authority in the crown, also a legacy from Richelieu, was opposed by the nobles and the Parliament of Paris, and gave rise to the wars of the Fronde, during which he was twice expelled by his opponents from the court (1651-52 and 1652-53). In 1659 he concluded the peace of the Pyrenees and negotiated the marriage of Louis XIV with Maria Theresa, daughter of Philip IV of Spain, thus securing an increase of French territory and putting an end to the hostilities with Spain which had sprung up during the Thirty Years' War. Died at Vincennes, March 9, 1661.

## 13 Jules Mazarin.

(Robert-Dumesnil No. 179)

Dated 1656.

Only state.

From Nanteuil's own design from life.



14 **Jacques Amelot, Premier Président de la  
Cour des Aides.** (Robert-Dumesnil No. 19)

Undated.

First state, of three states, before the change in the coat-of-arms.

From Nanteuil's own design.

15 **Georges de Scudéri.** (Robert-Dumesnil No. 221)

Undated.

First state, before the plate was reduced to an oval. From the collection of Atherton Curtis.

From Nanteuil's own design from life.

Georges de Scudéri was born at Havre in 1601. Died at Paris, May, 1667. Member of the French Academy. He is best known for his tragi-comedy, *L'Amour Tyrannique*, and his epic poem *Alaric ou Rome Vaincue* (for which this plate was engraved), Paris, 1654. Favored by Cardinal Richelieu, he had at one time an equal reputation with Corneille.

16 **Marin Cureau de la Chambre.**

(Robert-Dumesnil No. 116)

Undated.

Third state of four, before the plate was cut to an oval.

From Nanteuil's own design.

Physician to the king.

17 **Jacques, Marquis de Castelnau.**

(Robert-Dumesnil No. 58)

Dated 1656.

Only state.

From Nanteuil's own design from life.

Marshal of France, Lieutenant-general of the armies of the king in Flanders, Governor of Brest. He was mortally wounded in 1658 at the siege of Calais. This plate was engraved for *Memoires de Michel de Castelnau*, by J. Lelaboureur. Paris, 1659.

18 **Pompone de Bellièvre.** (Robert-Dumesnil No. 37)

Second state.

From the painting by Le Brun.

"Who is this handsome man to whom the engraver has given a lease of fame? Son, nephew, and grandson of eminent magistrates, high in the nobility of the robe, with two grandfathers chancellors of France, himself at the head of the magistracy of France, first President of Parliament according to inscription on the engraving, *Senatus Franciæ Princeps*, ambassador to Italy, Holland, and England, charged in the latter country by Cardinal Mazarin with the impossible duty of making peace between the Long Parliament and Charles the First, and at his death, great benefactor of the General Hospital of Paris,



bestowing upon it riches and the very bed on which he died. Such is the simple catalogue, and yet it is all forgotten."

Charles Sumner, *The Best Portraits in Engraving*, pp. 16, 17.

Kindly lent for this exhibition.

**19 Pierre Seguier.**

(Robert-Dumesnil No. 223)

Dated 1657.

First state of three states.

From the painting by Charles Le Brun.

From the collection of Pierre Mariette (1677).

Pierre Seguier, Chancellor of France, Due de Villemot, Comte de Gien. Born at Paris, May 29, 1588. Died at S. Germain-en-Laye, January 28, 1672. Son of Antoine Seguier, Advocate-General (1587), President à Mortier (1597), and Ambassador to Venice in 1598. Grandson of Pierre Seguier (1504-1580), who was famous during the reigns of Henry II and Charles IX. He calmed the troubles in Normandy in 1639 and risked his life at the barricades. He was always loyal during the period when it was of considerable advantage not to be so. He did not contest precedence with the father of the Grande Condé on formal occasions when he assisted with the Parlement. He was a just and learned man, and a friend of men of letters. He was the especial patron of the Académie Française after the death of Cardinal Richelieu, at a period before this body, composed of the first noblemen of the kingdom and the greatest writers, was under the direct protection of the king himself.

**20 Gilles Boileau.**

(Robert-Dumesnil No. 43)

Dated 1658.

Second state. Before the verses below.

From Nanteuil's own design.

Greffier de la Grand Chambre du Parlement de Paris, father of the famous French critic and poet, Boileau-Despréaux (1637-1711), and of Gilles Boileau, Contrôleur de l'Argenterie du Roi (1631-1669).

**21 Pierre du Cambout, Cardinal de Coislín.**

(Robert-Dumesnil No. 69)

Dated 1658.

First state, before the date was changed from 1658 to 1664.

From Nanteuil's own design from life.

**22 Basile Fouquet.**

(Robert-Dumesnil No. 97)

Dated 1658.

Only state.

From Nanteuil's own design from life.

Abbé de Barbeaux and Rigny, Chancelier des Ordres du Roi. Brother of Nicolas Fouquet, the famous Superintendent of Finance.

### 23 The Same.

Another impression.

### 24 Louis de Bailléul, Président à Mortier au Parlement de Paris. (Robert-Dumesnil No. 27)

Dated 1658.

Second state, of four states, with the date 1658.

From Nanteuil's own design from life.

### 25 Jean Loret. (Robert-Dumesnil No. 150)

Second state, before the comma after the name Loret in the verse below.

From the Galichon, Firmin-Didot, and Atherton Curtis collections.

Loret is chiefly remembered for his *Gazette*, written in *vers libres*, which he began to issue in 1650, and continued until his death in 1666. The *Gazette* was issued each week and was addressed to Made-moiselle de Longueville, who became later Duchesse de Nemours. From her he received a pension of 2,000 livres, and from Nicolas Fouquet, Superintendent of Finance, another 200 écus. This latter pension he lost when Fouquet was imprisoned in the Bastille, but Loret continued to uphold the fallen minister in the *Gazette*, and Fouquet, to his lasting honor, made a present of 1,500 livres to Loret, to enable the latter to continue the *Gazette*; but did not let Loret know to whom he was indebted for this gift.

### 26 Michel le Tellier. (Robert-Dumesnil No. 131)

Dated 1659.

Only state.

From Nanteuil's own design from life.

"Piqued at some such treatment, De Noyers asked to be allowed to retire and the king" (Louis XIII) "took him at his word. . . . His place was filled by Le Tellier, a man—the Venetian minister wrote—'who depended upon Mazarin as day upon the sun.' Le Tellier was destined to a long political career. Always capable, never ambitious, filling well the position in the affairs of state assigned to him, he died at 82, while Chancellor of France."

J. B. Perkins, *France under Richelieu and Mazarin*.

Michel le Tellier, Chancellor of France, and Minister of State, was born at Paris, April 19, 1603, and died on October 28, 1685, a few days after having signed, joyfully, the Revocation of the Edict of Nantes. To him the queen regent and Cardinal Mazarin gave their especial confidence, and upon the death of Mazarin in 1661, Le Tellier, together with Fouquet and Lionne, formed the inner council,



with whom Louis daily from the hours of nine until eleven each morning arranged the order of each day's work. In 1666 he resigned his office as secretary of state, in favor of his eldest son, the Marquis de Louvois, but still retained his seat in the council, and his title. The king, who held him in high esteem, made him chancellor and *Garde des Sceaux* in 1677, which office, in spite of his advanced years, Le Tellier continued to discharge with great ability until his death in 1685, regretted by the king and by all France.

## 27 Pierre Seguier de Saint-Brissson.

(Robert-Dumesnil No. 224)

Dated 1659.

Only state.

From Nanteuil's own design from life.

(See note under No. 19 of this catalogue.)

## 28 Henri Auguste de Loménie de Brienne.

(Robert-Dumesnil No. 148)

Dated 1660.

First state.

From Nanteuil's own design from life.

Born 1595. Died November, 1666. Son of Antoine de Loménie and grandson of Martial de Loménie, Seigneur de Versailles, who was killed in the massacre of St. Bartholomew in 1572. Henri Auguste was sent, in 1624, as ambassador to England (his grandfather was ambassador extraordinary to England in 1595) and, also like his grandfather, became secretary of state. His son, Henri Louis de Loménie, likewise became secretary of state at the phenomenally early age of 23.

## 29 César, Cardinal d'Estrées.

(Robert-Dumesnil No. 92)

Dated 1660.

Only state.

From Nanteuil's own design from life.

At the period when this portrait was made César was bishop of Laon, not having been raised to the cardinalate until 1674.

César d'Estrées was born February 5, 1628, and died at his Abbey of S. Germain-des-Pres, December 18, 1714. He was intrusted by the king with many important negotiations in Italy, Germany, and Spain. He was a great patron of men of letters and, at the time of his death, was dean of the Académie Française.



30 **Charles de Lorraine** (fifth of the name).

(Robert-Dumesnil No. 63)

Dated 1660.

Only state.

From Nanteuil's own design from life.

The second son of Duke François and Princess Claude de Lorraine, sister to the Duchesse Nicole. He was born at Vienna, on April 3, 1643, and died "dans les sentimens d'une grande piété" on April 18, 1690. After the peace of the Pyrenees (1659), which ended the war between France and Spain, Charles de Lorraine came to Paris, where the king wished him to marry the Princesse de Montpensier and, this failing, Mademoiselle de Nemours, but as neither of these marriages were acceptable to his uncle, Charles IV, Charles left France, entered the service of the emperor, and became one of the greatest captains of his age. In 1678 he married the Queen Dowager of Poland, later was appointed generalissimo of the Imperial army against the Turks, and died at Weltz in Austria.

31 **Jean Louis Charles d'Orléans-Longueville,**  
**Comte de Dunois.**

(Robert-Dumesnil No. 63)

Dated 1660.

Only state. After Ferdinand.

This prince was the eldest son of the Duc de Longueville. He succeeded to his father's title, but renounced it in favor of his younger brother, becoming himself the Abbé d'Orléans.

32 **François de la Mothe le Vayer.**

(Robert-Dumesnil No. 143)

Dated 1661.

Second state.

From Nanteuil's own design from life.

Born at Paris, 1586. Died 1672.

Few were Le Vayer's equal either in wit or learning. His writings were exceedingly numerous. Regarded as the Plutarch of his century for his boundless erudition and his mode of reasoning. He died at the age of 86, in 1672, having enjoyed good health to the last days of his life.

Meyer's *Lexicon* says in part: "Wrote *De-l'Instruction de M. le Dauphin* which brought him to the notice of Richelieu, who was instrumental in his being entrusted with the education of the Duc d'Anjou (afterwards Duc d'Orléans), the Dauphin (Louis XIV), and, after the latter's marriage, with that of his younger brother, Philip, Duc d'Orléans. Later he became councillor and one of the first members of the Academy. His chief work was *Cinq Dialogues, faits à l'imitation des Anciens par Horatius Tubers*, in which he (learnedly) defended scepticism and (ironically) revealed religion."

33 François Mallier du Houssay, Bishop of  
Troyes. (Robert-Dumesnil No. 167)

First state, before the lettering. "*Très-rare.*"  
From the painting by Velut.

34 Nicolas Fouquet. (Robert-Dumesnil No. 98)

Dated 1661.

First state of six. With the mis-spelling *Missire* for *Messire*. "*Très-rare.*"—Robert-Dumesnil.

Born at Paris, 1615. Died at Pignerol, Piedmont, March 23, 1680.

Nicolas Fouquet, Marquis de Belle-Isle, was Superintendent of Finance (1652-1661) in spite of the fact that he was also Procureur Général of the Parlement de Paris. In 1664 he was accused of corruption and dishonesty in the management of the finances, of appropriating to himself public money, of preparing to revive civil war in France, and for that purpose of fortifying Belle-Isle. The charges of treason were absurd, of dishonesty most probably true. Judged by modern standards, Mazarin was as guilty as Fouquet. The whole financial system was rotten and remained so, with intervals of improvement, until the Revolution and after.

In building his palace at Vaux, to-day Villars, Fouquet expended eighteen million francs of the money of his time. This would be equivalent to 36,000,000 francs at the present time. Even after his arrest he was able to lend the king 2,000,000 francs. He was in the habit of playing for very high stakes, and often lost 100,000 crowns at a single sitting. Never was a squanderer of the royal resources more noble and more generous than this superintendent, never was a man highly placed who had more personal friends, and never a man persecuted who was better served during the time of his misfortune. Condemned by a commission in 1664 to perpetual banishment, he died in obscurity in 1680. After his disgrace the place of superintendent was suppressed.

"Of the three ministers to whom Louis had openly given his confidence, Lionne, Le Tellier, and Fouquet, the last named was the only one who possessed the qualities necessary for a Prime Minister.

" 'It was generally believed,' says Madame de La Fayette, 'that the Superintendent would be called upon to take the Government into his hands.' There is no doubt whatever that Fouquet himself expected eventually to succeed Mazarin. He did not believe in Louis' perseverance; he was convinced that in a few months the King would gladly delegate his power to a minister. What rival had Fouquet to fear? He was well aware of his intellectual superiority to Le Tellier and Lionne; he had already been entrusted with important matters touching not only the internal condition but also the foreign relations of France; he had frequent confidential interviews with the King. His relations, too, with the Court gave him every confidence. The number of his friends and clients and pensioners was enormous; he was favoured by the Queen-Mother; in the



Council itself, though Le Tellier might be hostile, Lionne was practically in his pay.

"His way seemed so clear, the confidence of the King so assured, that Fouquet neglected to take any precautions, and believed that within a very short time he would be at the head of affairs.

"The trial of Fouquet was a seventeenth-century Warren Hastings trial. It was necessary to make an example in the case of the French Finance Minister as it was in the case of the Indian Governor-General. Had Fouquet been proved innocent it would have been difficult, if not impossible, to punish smaller men, or to annul the ruinous engagements into which he had entered. Louis, moreover, simply dared not allow Fouquet to be at large. He feared that the powerful and captivating minister might somehow interfere with his scheme of governing France after his own method.

"The fall of Fouquet marks an epoch in the history of France. The reign of Louis XIV really began from the date of the Superintendent's arrest. The fall of Fouquet was not the fall of an ordinary minister, it was the fall of a system of government which had lasted half a century. It was the end of the period of Richelieu and of Mazarin, of the Hotel de Rambouillet and of the Fronde, with all the intrigues and activities of that time. Resistance to Louis' scheme of government was now over. Henceforward he could exercise his power without control or interference."

Arthur Hassall, *Louis XIV*, pp. 109-122.

## 35 Louis XIV.

(Robert-Dumesnil No. 152)

Dated 1661.

First state, of three states. The date is followed by a single dot only. "*Rare.*"

After the painting by Mignard.

"In appearance Louis, though admirably proportioned, was slightly below the middle height. His eyes were blue, his nose long and well formed. His hair, which was remarkable for its abundance, was allowed to fall over his shoulders. With his handsome features and his serious—perhaps phlegmatic—expression he seemed admirably fitted to play the part of a monarch. He had all the kingly gifts necessary for the rôle. He was dignified, reserved, calm and courteous. Majestic in person, his manners and carriage were above criticism. He was a graceful dancer and an excellent horseman. His tact even in the smallest matters was unerring, and his sense of propriety and order unusual in so young a man. He had cultivated with considerable success the habit of self-control; he rarely laughed, and seldom gave way to anger. His gravity of manner and habitual discretion impressed favourably those with whom he came in contact. 'He would have been every inch a king,' Saint-Simon tells us, 'even if he had been born under the roof of a beggar,' and Bolingbroke, writing from personal observation, declared that, 'if he was not the greatest king he was the best actor of majesty, at least, that ever filled a throne.'

"He was, however, lacking in originality; there was in him no spark of genius. He loved details for their own sake. Flattery of the most exaggerated kind was ever acceptable to him. Though the Jesuits had superintended his religious training he was in reality ignorant of the rudiments of Christianity, and his general education had been scandalously neglected owing to the incapacity of Villeroy and Péréfixe. He remained ignorant all his life. Bolingbroke says he jested sometimes at his own ignorance; on the other hand, Saint-Simon tells us that on other occasions he spoke bitterly of his deficiencies."

Arthur Hassall, *Louis XIV*, pp. 82-84.

Louis was twenty-three years of age at the time this portrait was engraved.



**36 Antoine Barrillon de Morangis, Conseiller d'Etat, Intendant des Finances.**

(Robert-Dumesnil No. 31)

Dated 1661.

Only state.

From Nanteuil's own design from life.

**37 Charles de la Porte, Duc de la Meilleraye.**

(Robert-Dumesnil No. 118)

Dated 1662.

Only state. From the painting by Justus.

From the Brentano, Ambroise Firmin-Didot, and Louis Galichon collections.

Born 1602. Died at Paris, February 8, 1664. Peer of France, Marshal and Grand-master of the Artillery. His marshal's baton was presented to him by Louis XIII in 1639, upon the occasion of the breach in the defenses of the town of Hesdin. He was a great master of artillery tactics, and was esteemed the greatest general of his time in the conduct of sieges.

**38 François Nesmond.** (Robert-Dumesnil No. 202)

Dated 1663.

Second state, of four states.

From Nanteuil's own design from life.

Born in 1625. Died in 1714. Bishop of Bayeux (1661-1714). Son of François Théodore de Nesmond, Président à Mortier au Parlement de Paris, whose portrait was also engraved by Nanteuil.

**39 Nicolas Potier de Novion, Premier Président au Parlement de Paris.**

(Robert-Dumesnil No. 207)

Dated 1664.

Second state.

From Nanteuil's own design.

From the collection of Pierre Mariette, 1669.

**40 Jean-Baptiste Colbert.** (Robert-Dumesnil No. 72)

Dated 1662.

First state of three. "*Rare.*"

From the Firmin-Didot collection.

After the painting by Philippe de Champaigne.

Born at Rheims, August 29, 1619. Died at Paris, September 6, 1683. He entered the service of Cardinal Mazarin in 1648, and rose to be Intendant. Upon the death of the Cardinal in 1661, Colbert was appointed by Louis XIV Minister of Finance, a position which he held until his death. As Colbert was thoroughly expert in all the branches of the

government and particularly in the department of finances, he became a man absolutely necessary in the condition of confusion which Cardinal Mazarin, Superintendent Fouquet, and, still more, the misfortunes of the time had placed the resources of the country. Louis XIV caused Colbert to work secretly with himself with a view of getting a clearer idea of the condition of affairs. Colbert, in conjunction with Le Tellier, then secretary of state, ruined Fouquet; but he was justified by the improvements which he made in the finances of the kingdom. He became Controller General in 1664.

"In spite of his many errors, Colbert raised France to the first rank among commercial nations. He increased her wealth, he successfully established manufactures, he raised the credit of the nation. In 1678 Sir William Temple was much impressed by the wealth and prosperity of France, and this was entirely due to Colbert. He may have seized every opportunity for personal advancement, but France profited immensely from his administration. He was distinctly a statesman, for he conceived a magnificent and at the same time a practicable scheme for making France the leading power among European nations. And he was above all admirably suited to Louis XIV. Like his master, he had a matchless faculty for work, not scorning the smallest details, nor shrinking from the vastest undertakings. To his ability, energy, and laboriousness he owed a position for which he was admirably adapted. To Colbert Louis was indebted for much, if not all, of the success of his enterprises during the twenty-five years succeeding Mazarin's death."

Arthur Hassall, *Louis XIV*, pp. 129-130.

#### 41 The Same.

Second state, with a small diagonal stroke between the two dots following the *crochet* after the date.

#### 42 Hardouin de Péréfixe de Beaumont.

(Robert-Dumesnil No. 213)

Dated 1665.

Only state.

From Nanteuil's own design from life.

He was the son of the Maitre d'Hôtel of Cardinal Richelieu. He distinguished himself in his studies and was received as a Doctor of the Sorbonne. Later he became preceptor to Louis XIV, being at that time bishop of Rhodes, which bishopric he resigned, since in his opinion, he could not in conscience perform his duties as preceptor and as bishop at one and the same time. Some years later he was made archbishop of Paris, and in 1664, at the suggestion of Pierre Annet, a Jesuit, he entered into a theological controversy with the *Religieuses* of Port Royal. He was made a member of the Académie Française in 1654 and died at Paris, December 31, 1670. His *Histoire du Roi Henri IV* was highly esteemed and went through numerous editions. Some writers assert that Mazerai was the



true author of this history, and that Péréfixe merely appended his name to it, but this accusation has not been supported by any satisfactory proofs.

**43 Louis XIV.** (Robert-Dumesnil No. 157)

Dated 1666.

First state, of seven states. "*Très-rare.*"

(See note under No. 35 of this catalogue.)

Louis was twenty-eight years of age when this portrait was engraved.

**44 Jean Baptiste Van Steenberghen.**

(Robert-Dumesnil No. 226)

Dated 1668.

First state of four.

From the painting by Duchastel.

**45 The Same.**

Another impression. Also in the first state.

**46 Jean-Baptiste Colbert.**

(Robert-Dumesnil No. 74)

Dated 1668.

"Buste fort comme nature." "*Rare.*"—Robert-Dumesnil.

Second state of seven states. From the Fritz Rumpf collection.

(See note under No. 40 of this catalogue.)

**47 Marie Jeanne Baptiste de Savoie Nemours,  
Duchesse de Savoie.** (Robert-Dumesnil No. 169)

Dated 1678.

First state, before the words *pendant la Minorité de son Fils.* "*Rare.*"—Robert-Dumesnil.

From the painting by Laurent du Sour.















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